

Ad Reinhardt and Color



Digitized by the Internet Archive
in 2012 with funding from
Solomon R. Guggenheim Museum Library and Archives

<http://www.archive.org/details/adreinhardtcolor00solo>

Ad Reinhardt and Color



Ad Reinhardt and Color

by Margit Rowell

This project is supported by a
grant from the National Endowment
for the Arts in Washington, D.C.,
a Federal Agency

The Solomon R. Guggenheim Museum, New York

Published by The Solomon R. Guggenheim Foundation,
New York, 1980

ISBN: 0-89207-022-6

Library of Congress Card Catalogue Number: 79-55693

© The Solomon R. Guggenheim Foundation, New York, 1980

The Solomon R. Guggenheim Foundation

<i>President</i>	Peter O. Lawson-Johnston
<i>Trustees</i>	The Right Honorable Earl Castle Stewart, Joseph W. Donner, John Hilson, Eugene W. Leake, Wendy McNeil, Frank R. Milliken, A. Chauncey Newlin, Lewis T. Preston, Mrs. Henry Obre, Seymour Slive, Albert E. Thiele, Michael F. Wettach, William T. Ylvisaker Theodore G. Dunker, Secretary, Treasurer
<i>Honorary Trustees in Perpetuity</i>	Solomon R. Guggenheim, Justin K. Thannhauser, Peggy Guggenheim
<i>Advisory Board</i>	Mr. and Mrs. Stephen Simon

The Solomon R. Guggenheim Museum

<i>Director</i>	Thomas M. Messer
<i>Staff</i>	Henry Berg, Deputy Director Susan L. Halper, Executive Assistant; Vanessa Jalet, Director's Coordinator Louise Averill Svendsen, Senior Curator; Diane Waldman, Curator of Exhibitions; Margit Rowell, Curator; Angelica Zander Rudenstine, Research Curator; Linda Shearer, Assistant Curator; Carol Fuerstein, Editor; Vivian Endicott Barnett, Curatorial Associate; Mary Joan Hall, Librarian; Ward Jackson, Archivist; Philip Verre, Curatorial Coordinator; Susan B. Hirschfeld, Curatorial Assistant; Lisa Dennison Tabak, Exhibition Assistant Joan M. Lukach, Research Fellow, The Hilla Rebay Foundation Mimi Poser, Public Affairs Officer; Miriam Emden, Membership Department Head Nancy McDermott, Development Officer; Carolyn Porcelli, Development Associate Agnes R. Connolly, Auditor; Marion Kahan, Business Assistant; Rosemary Faella, Restaurant Manager; Charles Hovland, Sales Supervisor; Darrie Hammer, Katherine W. Briggs, Information Orrin H. Riley, Conservator; Dana L. Cranmer, Conservation Assistant; Elizabeth M. Funghini, Associate Registrar; Jack Coyle, Assistant Registrar; Saul Fuerstein, Preparator; Scott A. Wixon, Operations Supervisor; Robert E. Mates, Photographer; Mary Donlon, Associate Photographer; Elizabeth S. Celotto, Photography Coordinator David A. Sutter, Building Superintendent; Guy Fletcher, Jr., Assistant Building Superintendent; Charles F. Banach, Head Guard
<i>Life Members</i>	Eleanor, Countess Castle Stewart, Mr. and Mrs. Werner Dannheisser, Mr. and Mrs. William C. Edwards, Jr., Mr. and Mrs. Andrew P. Fuller, Mrs. Bernard F. Gimbel, Mr. and Mrs. Peter O. Lawson-Johnston, Mrs. Samuel I. Rosenman, Mrs. S. H. Scheuer, Mrs. Hilde Thannhauser
<i>Corporate Patrons</i>	Alcoa Foundation, Atlantic Richfield Foundation, Exxon Corporation, Mobil Corporation
<i>Government Patrons</i>	National Endowment for the Arts, New York State Council on the Arts



Lenders to the Exhibition

Abrams Family Collection

Richard Brown Baker

Mr. and Mrs. Charles H. Carpenter, Jr.

Mr. and Mrs. Lee V. Eastman

Lillian H. Florsheim

Gilman Paper Co.

Milly and Arnold Glimcher

Dr. William Greenspon, New York

Mr. and Mrs. Ben Heller

Mr. and Mrs. Gilbert H. Kinney, Washington, D.C.

Sydney and Frances Lewis

Old National Bancorporation, Spokane, Washington

Betty Parsons

Jesse Philips, Dayton, Ohio

Estate of Ad Reinhardt

Frederick Weisman Company, Century City, California

Albright-Knox Art Gallery, Buffalo

The Dayton Art Institute

The Metropolitan Museum of Art, New York

Milwaukee Art Center

The Museum of Modern Art, New York

Yale University Art Gallery, New Haven

Marlborough Gallery, Inc., New York

The Pace Gallery, New York



Photo by Walter Rosenblum



Preface and acknowledgements

If there is one instance in which art defies discussion, it is Ad Reinhardt's art. If there is one instance in which color defies analysis, it is in Ad Reinhardt's color (or non-color) paintings. Reinhardt's late paintings are an art-as-art experience. They do not lend themselves to verbalization, only to the act of seeing. This is what Reinhardt wanted.

For these reasons, the present exhibition *Ad Reinhardt and Color*, is not accompanied by a text defining what the viewer will experience or see. Not only would such an essay be antithetical to the artist's intentions, but it might subvert our true understanding of the art. For once the range of tones, values, hues and "non-colors" in these paintings has been named, we are no closer to understanding the specific experience they provide. The essence of that experience lies in the contradictions and ambiguities of Reinhardt's color, which cannot be explained. Many critics have seen and written about the experience of Reinhardt's paintings. Since the possibilities of interpretation are limited (with this Reinhardt would have concurred), it does not seem useful to repeat this process here.

Therefore, the following essay presents a perspective on Reinhardt's art, inspired by the study and preparation of this exhibition, but is not solely concerned with the problem of color. This study has helped the author clarify Reinhardt's equivocal position in the context of recent American painting, and it is hoped that it may in this respect be useful to the viewer, independently of the pure art experience of the paintings themselves. The central thesis is that Reinhardt was a classical painter repeating a cycle of a classical tradition comparable in its development to that of Mondrian, although situated in a different time. In Reinhardt's final phase, he went "beyond Mondrian" (his own words), and painted "the last paintings anyone can paint." But true to the structure of circular time, which was one of Reinhardt's most fundamental principles, the end of one cycle marks the beginning of the next. So that paradoxically, Reinhardt, an artist nourished by the art and ideals of the 1940s, would inspire the art of the 1970s, and, in this sense, never belonged to his own time.

I am grateful to the many collectors and institutions for generously parting with these fragile, timeless paintings; to the artist's friends who were interviewed: Priscilla Colt, Sidney Geist, Harry Holtzman, Martin James, Ibram Lassaw and Ulfert Wilke; to Pierre Levai and Arnold Glimcher of the Marlborough Gallery and The Pace Gallery respectively, for helping me see, study and obtain works.

I am, furthermore, deeply indebted to Lucy Lippard and Barbara Rose. To Lucy Lippard for graciously allowing me to read the manuscript for her forthcoming monograph, thus providing me with a clear perspective and a coherent background for the development of my own ideas. To Barbara Rose for giving me all the notes and documents (including unpublished Reinhardt manuscripts) she used in preparing Reinhardt's selected writings, *Art-as-Art*; these proved an extraordinary and invaluable working tool.

I would like to thank the members of the Museum staff who have worked on this exhibition, and in particular my assistant Philip Verre for his collaboration on this project.

Finally, I would like to express my thanks to Rita Reinhardt, whose unfailing and enthusiastic support of this project on all levels helped bring it to fruition.

M.R.



Photo by Regina Bogat

Ad Reinhardt: Style as Recurrence

Margit Rowell

I

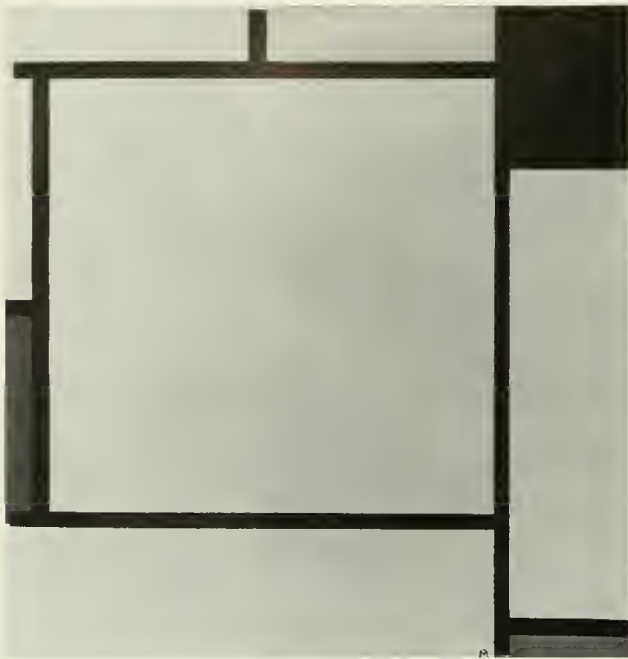
Ad Reinhardt's tongue in cheek statement that he went "beyond Mondrian" is rarely taken at face value. In fact, unlike a number of abstract American artists whose debt to Mondrian is clear, Reinhardt's oeuvre is not usually considered in a Neo-Plastic or post Neo-Plastic context. Quite to the contrary, he is generally grouped with his more expressionist contemporaries (Pollock and de Kooning, Motherwell, Rothko, Newman and Still), within whose ranks, during his lifetime and after, he has occupied an uneasy and ambivalent position.

Despite Reinhardt's extreme lucidity, it is doubtful that he could have had the necessary perspective to understand the profound truth of his assertion. At a superficial level, Mondrian and Reinhardt held comparable positions in relation to their respective artistic milieux; the first reaching maturity in the age of Surrealism, the second during the reign of Abstract Expressionism. But more importantly, one might venture that these two men were cast in the same mold. From their backgrounds (Protestant) to their spiritual and philosophical affinities (in both Eastern and Western thought); in their idealism which became increasingly dogmatic; even in their pictorial evolutions, these two artists traveled parallel paths.

Reinhardt would probably have been sympathetic to the hypothesis of a parallel artistic destiny. Because he understood history not as progress in linear time, but as a process of recurring cycles. Art history for Reinhardt was not a sequence of breaks with tradition but an ever-evolving continuity. Thus, he believed that in different places and times problems may recur; but, since previous conditions are never duplicated exactly, solutions will differ. On the basis of this fundamental principle, Reinhardt aspired toward an ahistorical art, an art outside the course of Western chronological time, immune to considerations of past-present-future. He disavowed the biographical and historical dating methods advocated in art-history classrooms. Closer to Henri Focillon and his American disciple George Kubler (whom Reinhardt admired), he preferred "form-classes," morphological classifications, independent of time or place. Kubler, for example, in *The Space of Time*, which Reinhardt reviewed for *Art News*, related "The anonymous mural painters of Herculaneum and Boscoreale . . . with those of the seventeenth century and with Cézanne as successive stages separated by irregular intervals in a millenary study of the luminous structure of landscape. . . ."¹ According to Kubler, in regard to the formal and structural issues they sought to clarify, these historically unrelated groups or individuals have more in common with one another than with their contemporaries. Similarly, one might say that, despite the interval of time which separated Reinhardt and Mondrian and imposed disparate conditions and circumstances on their productive lives, the pictorial issues which preoccupied both artists were analogous.

Of course, for Reinhardt, painting in New York between 1940 and 1967, the technical possibilities, the theoretical framework and the formal alternatives were broader than those available to his Dutch counterpart. Yet Reinhardt's work, even after close examination, proves difficult to situate within an historical moment. In terms of image, format and conception, the mature canvases are virtually undatable. They are as pure and classical as any early twentieth-century European avant-garde painting. They show few stylistic parallels with simultaneous production of the fifties and sixties in America. They are as "post-modernist" as any art of the seventies. Even should we insist—for reasons of scale or on technical grounds—that they must be situated after Malevich and Mondrian, this merely attributes to them a position in a sequence, not a specific place in an absolute chronology. For Mondrian's and Malevich's art is as ahistorical as Reinhardt's.

1. George Kubler, *The Space of Time*, 3rd ed., New Haven and London, 1965, p. 87. Reinhardt reviewed Kubler's book in *Art News*, vol. 64, January 1966, pp. 19, 61–62.



Mondrian
Composition 2. 1922
 Oil on canvas, 21 $\frac{7}{8}$ x 21 $\frac{1}{8}$ " (55.7 x 53.4 cm.)
 Collection The Solomon R. Guggenheim Museum, New York



Reinhardt
Abstract Painting, Blue. 1953
 Oil on canvas, 20 x 16" (50.8 x 40.7 cm.)
 Collection Mr. and Mrs. Paul M. Hirschland, New York

It seems clear that cycles recur in the history of culture just as they do in the history of events. And many of our greatest artists defy categorizing into precise periods. In truth, the number of alternatives in art or history are few. Yet, as George Kubler suggested, this "finite world of limited possibilities [is] still largely unexplored."² This was Reinhardt's sense of things: that the possibilities of the painting medium were restricted, but much remained to be explored. When he spoke of going "beyond" Mondrian, he meant that he would address himself to the same aesthetic problems his predecessor had confronted, problems which were still open and active. In doing so, he at once accepted and challenged the limits of the painting tradition.

II.

Mondrian's name appears intermittently throughout Reinhardt's notes and writings, the only clue to his interest we have today. Friends and relatives tend to be inconsistent in their recollections. Some assert that they do not remember ever hearing Reinhardt speak of Mondrian. Others recall only a vague reference in passing. Even when Mondrian was mentioned, the connotations were often ambiguous: Reinhardt never directly expressed his admiration. For example, in reference to

2. *Ibid.*, p. 126

John Berger's book, *Success and Failure of Picasso*, he stated in a lecture, "There could never be a book titled 'Success and Failure of Mondrian.'" ³

This lack of proselytizing would seem to confirm the private nature of Reinhardt's esteem for Mondrian. In the 1940s in New York Mondrian's importance to artists was profound, and sources close to Reinhardt confirm that he felt Mondrian to be one of the few artists with whom he had to deal. Although he admired Matisse and Picasso, Mondrian was the challenge. And Reinhardt wanted to get rid of a lot that Mondrian did not get rid of. ⁴

Mondrian's presence was felt in New York long before he actually arrived in the United States in October of 1940. His paintings were known in magazine illustrations, and from the early 1930s could be seen at the Museum of Living Art. Some were shown in the 1926 exhibition of the Société Anonyme in Brooklyn; others in Alfred Barr's *Cubism and Abstract Art* at The Museum of Modern Art in 1936. Carl Holty and Harry Holtzman knew Mondrian in Paris in the early 1930s. Upon their return to New York they worked to found the American Abstract Artists, a group of painters and sculptors who banded together to defend the cause of abstraction in a milieu which was a priori unreceptive to it. Their guiding principle was rationalism in art; and Mondrian, both as theorist and artist, was their major source of inspiration.

Reinhardt studied with Holty at the American Artists' School in 1936, the year the AAA was founded. In 1937 he became one of the group's youngest members and began exhibiting with them. His early works are representative of the peculiar brand of American abstraction then evolving in New York, and show the disparate influences of Mondrian, Miró, Héliou, Stuart Davis and Holty. Reinhardt's sparse writings of this time are more monolithic, revealing overtones of Neoplatonic and Neo-Plastic thought.

In 1942 or 1943 Reinhardt wrote a text for *The New Masses* in which he referred to Mondrian's exhibition at the Valentine Galleries and asked whether art should have social value or be considered merely a "*divertissement* intended for pleasurable entertainment." Reinhardt's initial draft of this article ⁵ reflects some uncertainty about how moral, social or political concerns are expressed through abstraction, how exactly art and life can be integrated without recourse to illustrative figuration. Yet in the second and final draft, titled "The Fine Artist and the War Effort," ⁶ Reinhardt is certain that Mondrian's art is the exemplary solution:

Consider the recent Mondrian exhibition. These paintings, sensuous and concrete manifestations of a certain kind of thinking and understanding which pretended to be architecture and sculpture too, and conceivably biology and engineering (biotechnics, psycho-physics), etc., demanded in their limited and concentrated area direct, first-hand experience for its appreciation. . . . for if anything "looked" what it "did", here it was. The intellectual and emotional content was in precisely what the lines, colors, and spaces told, and not in anything else, (the form and content being one).

. . . in a social structure which permitted the artist only an independent and selfish relation to art, this work claims to have been the most objective approach possible—the recognition of the limitations of the medium and the development of individual sensibility to lines, colors, spaces, in this instance, a preference for the horizontal and vertical lines as the stronger, and for the primary colors, as the most dynamic - - - But the concrete result, not the philosophical pretension, does the trick. What greater challenge today, (in subjective and two dimensions) to disorder and insensitivity; what greater propaganda for integration, than this emotionally intense, dramatic division of space? ⁷

3. Lecture at Skowhegan School of Painting and Sculpture, 1967

4. In particular, Priscilla Colt has recently confirmed Mondrian's importance to Reinhardt in the 1940s, recalling that on one occasion he had a key to Mondrian's studio and took her there "as though it were a sanctuary."

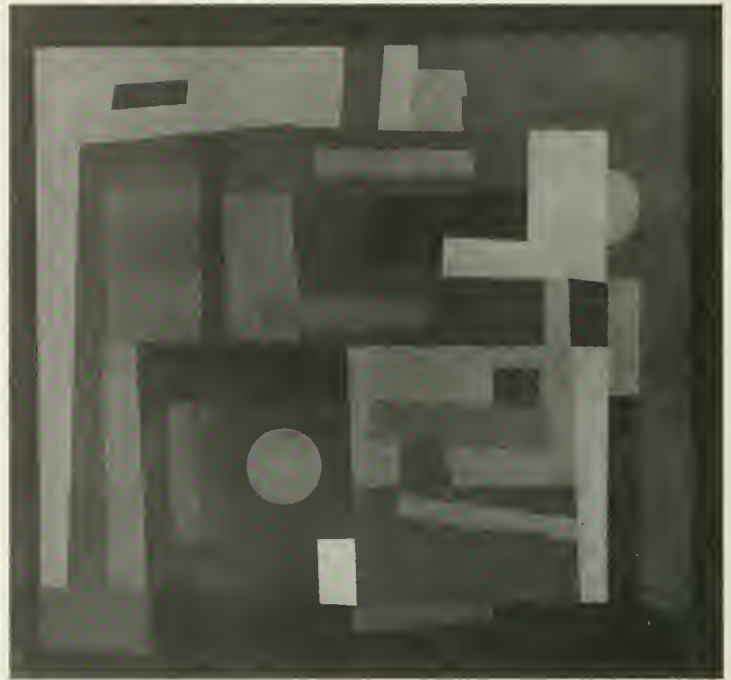
5. Rough draft for article for which the final draft is published in Barbara Rose, ed., *Art as Art: The Selected Writings of Ad Reinhardt*, New York, 1975, pp. 173–177. The first draft was communicated to the author by Rose

6. Rose, pp. 173–177

7. *Ibid.*, pp. 176–177



Mondrian
Evolution (detail), ca. 1911
 Oil on canvas, three panels: 70 $\frac{1}{8}$ x 33 $\frac{1}{8}$ "
 (178 x 84.1 cm.); 72 $\frac{1}{2}$ x 34 $\frac{1}{2}$ " (184.1 x 87 cm.);
 70 $\frac{1}{8}$ x 33 $\frac{1}{8}$ " (178 x 84.1 cm.)
 Bequest of Mr. S. B. Slijper to Haags Gemeentemuseum,
 The Hague



Reinhardt
No. 30, 1938
 Oil on canvas, 40 $\frac{1}{2}$ x 42 $\frac{1}{2}$ " (102.3 x 108 cm.)
 Collection Whitney Museum of American Art, New York,
 Promised Gift of Mrs. Ad Reinhardt

In the Marxist-oriented intellectual circles of the 1930s in America, politics and art were inseparably linked. Yet by the 1940s, artists divorced all political content from their work. Reinhardt identified more closely with the idealism of the AAA than with his contemporaries in the New York School. When he abandoned the Platonic principle of art as a reflection of universal laws, even as a reflection of a social order (one basis of Mondrian's and the AAA's aesthetic), he did not seek to rationalize his decision through aesthetic metaphysics of transcendence, or the "sublime," or even justify it as an individual existential act. His ideology of "art-as-art" would be more absolute and unequivocal. And in taking this position he not only went beyond Mondrian, but beyond the artists of his own generation to foreshadow the art of the 1970s.

III.

In our terms, each invention is a new serial position. . . . The products of prior positions become obsolete or unfashionable. Yet prior positions are part of the invention, because to attain the new position the inventor must reassemble its components by an intuitive insight transcending the preceding positions in the sequence. Of its users or beneficiaries the new position also demands some familiarity with prior positions in order that they may discover the working range of the invention.⁸



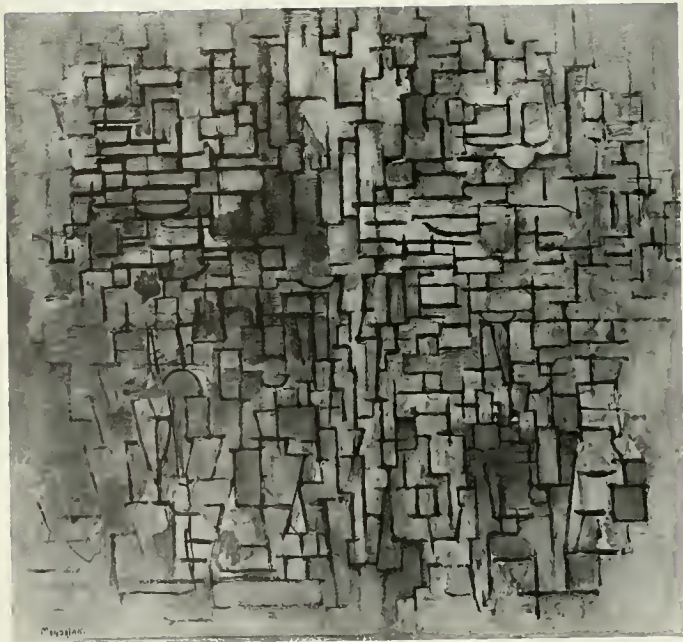
Mondrian
Nude. Winter 1911-12
 Oil on canvas, 55 $\frac{1}{8}$ x 38 $\frac{3}{8}$ " (140 x 98 cm.)
 Bequest of Mr. S. B. Slijper to Haags Gemeentemuseum,
 The Hague



Reinhardt
Dark Symbol. 1941
 Oil on masonite, 16 x 20" (40.7 x 50.8 cm.)
 Private Collection

If we refer once again to Kubler's central theory in *The Shape of Time*, we see that in order to go beyond a certain evolutionary point, the artist must first understand the mechanisms of the phenomenon he seeks to surpass, which presupposes in many cases a conscious or unconscious retracing of earlier stages. Reinhardt's pictorial evolution is striking in its retracing of the sequence of solutions which led Mondrian to his mature Neo-Plastic idiom. It is worth reiterating that approximately twenty-five years separated the careers of these two artists and there is no evidence of a direct influence of the older man upon the younger. Yet in addressing himself to the same aesthetic issues, Reinhardt would pass through the same phases toward the development of his own mature style.

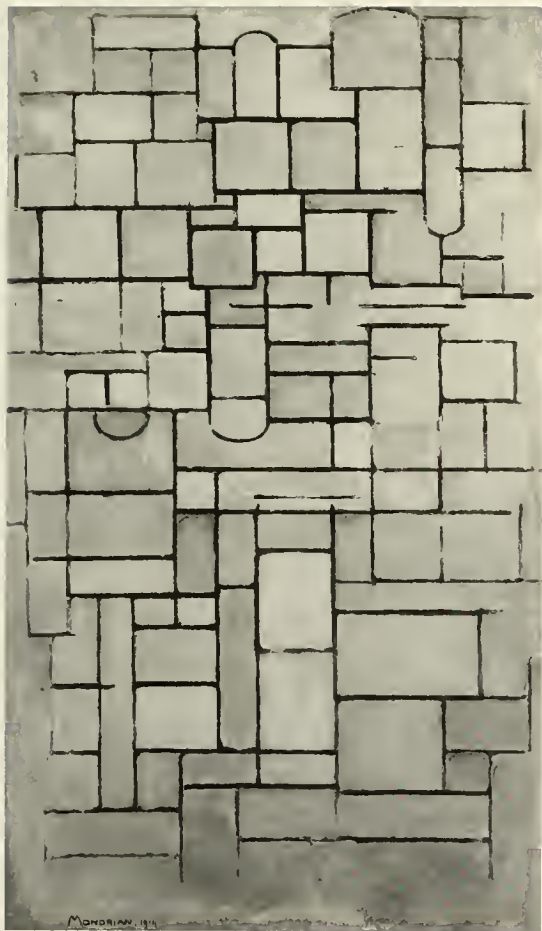
For our purposes, Mondrian's evolution between 1910 and 1944 may be described in the following manner. The paintings of 1910-11 show flat planes of saturated and contrasting colors, closed contours and definite although minimal figure-ground illusionism. In 1911-12, with the artist's growing awareness of French Cubism, the figures' contours break open and fuse with the ground in a continuous heavy linear grid, suppressing the duality of closed form and open space. Colors are darkened and unified toward the same end. In 1912-13 the grid lines are abbreviated to short strokes linked in a rhythmic, organic filigree pattern on a flat, muted and almost monochrome field. Thus Mondrian dissolves his discrete forms into a dematerialized field of energy. In 1913, the artist's attention shifts from the morphology of trees (organic form) to that of building façades (architectonic



Mondrian
Composition VII. 1913
 Oil on canvas, 41 $\frac{1}{8}$ x 44 $\frac{3}{4}$ " (104.4 x 113.6 cm.)
 Collection The Solomon R. Guggenheim Museum, New York



Reinhardt
 No. 22. 1948
 Oil on canvas, 50 x 20" (127 x 50.8 cm.)
 Collection The Museum of Modern Art, New York, Gift of Mrs. Ad Reinhardt, 1969



Mondrian
Composition No. 8. 1914
 Oil on canvas, $37\frac{1}{8} \times 21\frac{7}{8}$ " (94.4 x 55.6 cm.)
 Collection The Solomon R. Guggenheim Museum,
 New York



Reinhardt
Untitled. 1948-49
 Oil on canvas, 51×21 " (130 x 53.5 cm.)
 Collection Bernar Venet, New York

form): the short strokes are joined at right angles, and the surface is once more articulated by a rigorous grid structure. Color reappears—transparent tones of light blues and pinks—and is placed to suggest a filling in of planes. Most of the formats of the 1914 paintings are determinedly vertical, inspired by the model of the building façades.

In *Composition 1916* the grid breaks up, and the colored planes seem released and appear to float, announcing not only the “plus-and-minus” series but the now contourless free-floating planes of a contemporaneous group of 1916–17 works. Color (pink-reds, mustard yellows, off-blues) asserts itself more powerfully. After a transitional phase in which black and gray grid patterns were explored, in 1920–21 Mondrian arrived at his mature Neo-Plastic style, characterized by rhythmically articulated linear structure and subtly balanced color planes. The reduced and ordered chromatic and spatial equivalences create a unified two-dimensional surface. The visible brushwork produces a vibrating luminosity. The formats are square or allude to the square.

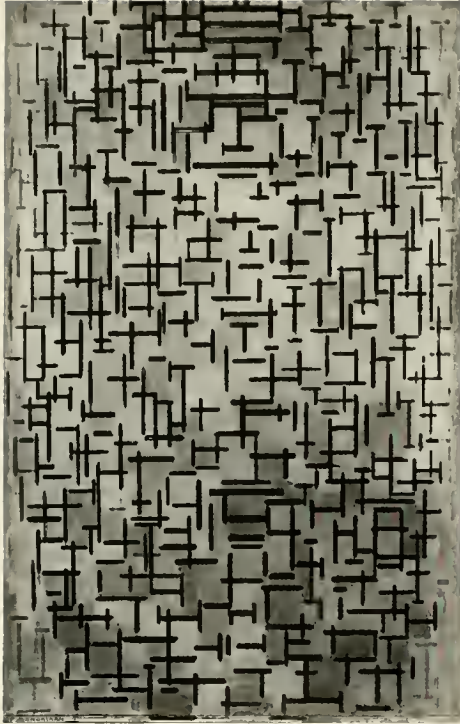
Reinhardt’s development between 1938 and 1966 reveals so many similarities to Mondrian’s evolution that it is useful to examine it in the present context. Reinhardt’s early paintings of 1938 to 1940 consist of closed shapes—either organic or geometric—of saturated and contrasting hues which, even though flattened, exist on a clearly defined ground. By 1943 these forms have been loosened and fragmented into a gestural calligraphy combined with spots of darkened color that integrate figure and ground. The “Persian rug” series of 1947 to 1949 shows more uniform patterns of smaller, lighter gestural strokes on muted, almost monochrome but luminous fields. And significantly, as the artist pulverizes his forms, he adopts a narrow vertical format. A further analogy to Mondrian’s practices in 1912–13 is seen in Reinhardt’s dissolution of the image around the edges, emphasizing the dynamism and weightlessness of the disembodied surface activity. These paintings partake of what Philip Pavia would call “Chinese Cubism,” describing them as follows: “The non-monolithic overall plane of a Chinese painting has pockets of space, contradictory to the overall light; a sort of Chinese Cubism, because of the broken duality of light and space.”⁹

In Reinhardt’s paintings of 1948 to 1950 the calligraphy becomes more imposing, regular, architectonic, and the formats more consistently vertical, a progression comparable to Mondrian’s evolution towards the Paris façades. Some canvases are reduced to black and white or bichromatic calligraphies, evoking Mondrian’s smaller scale paintings. And simultaneously, again like Mondrian, Reinhardt began experimenting with autonomous color planes freed from contour, some floating, some overlapping, some adjusted in a tightly interlocked pattern.

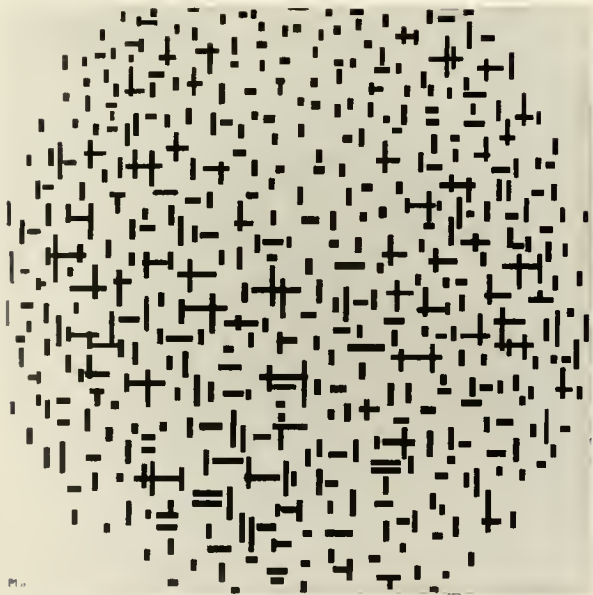
It was during this period that Reinhardt’s drawing and painting fused. The broad gestures or disembodied floating squares and rectangles in the works of 1948 to 1950, sometimes closely knit, sometimes open or apart, were at once stroke and plane. They were also value, as the artist compressed his palette toward a single key. Here Reinhardt began to intuit what would be his personal solution. Yet even the unfolding of his next phase runs parallel to Mondrian’s development. In 1950 Reinhardt executed a series of “dark paintings,” using black as the diapason to which he tuned a low-pitched chromatic scale.

For Reinhardt, as for Mondrian, the penultimate experiment with non-color incited a return to vibrant primary hues. But Mondrian combined the primaries within a single composition, while Reinhardt restricted himself in each painting to chromatic variations on a single hue. The return to limited color brought with it an increased and explicit attention to light. Mondrian trapped light on his surface through the textural fabric of his brushwork. However, texture and brush-

9. Philip Pavia, “The Problem as the Subject-matter,” *It is*, no. 1, Spring 1958, p. 4



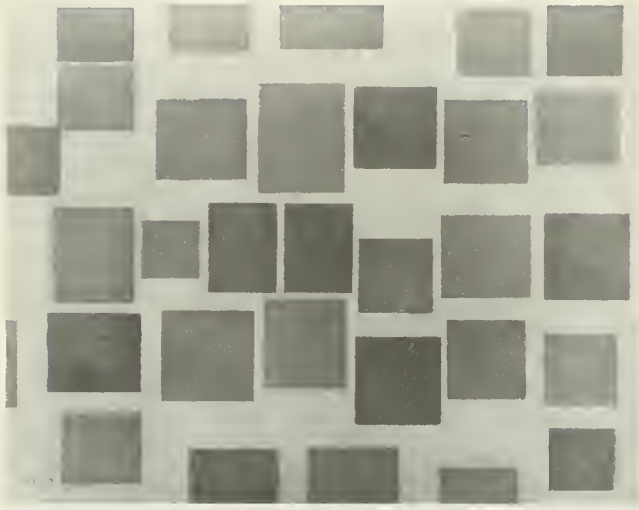
Mondrian
Composition 1916, 1916
 Oil on canvas with wood strip nailed to
 bottom edge, 46 $\frac{7}{8}$ x 29 $\frac{5}{8}$ " (119 x 75.1 cm.)
 Collection The Solomon R. Guggenheim Museum, New York



Mondrian
Composition in Lines (Black and White), 1916-17
 Oil on canvas, 42 $\frac{1}{2}$ x 42 $\frac{1}{2}$ " (108 x 108 cm.)
 Collection Rijksmuseum Kröller-Müller, Otterlo,
 The Netherlands



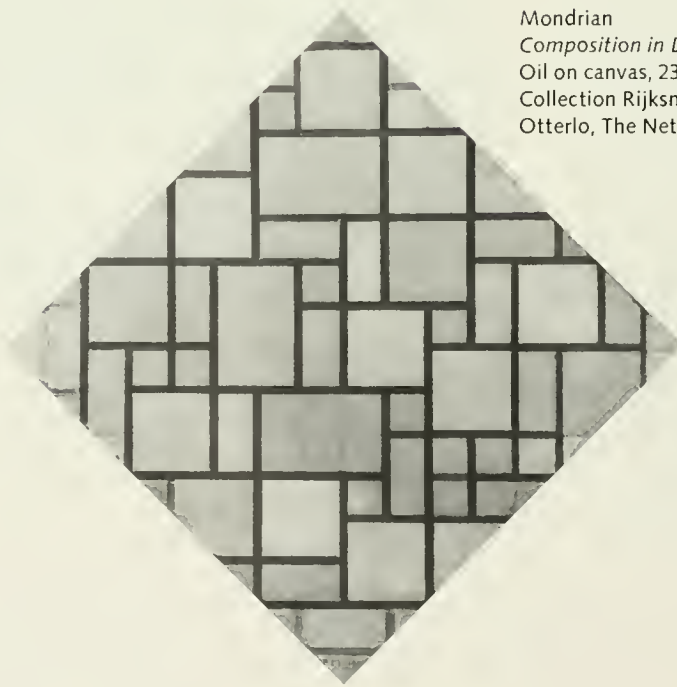
Reinhardt
Untitled, 1950
 Oil on canvas, 40 x 36" (101.6 x 91.5 cm.)
 Marlborough Gallery Inc., New York



Mondrian
Composition with Color Planes No. 3. ca. 1917
 Oil on canvas, 18 $\frac{7}{8}$ x 24" (48 x 61 cm.)
 Collection Haags Gemeentemuseum, The Hague



Reinhardt
Abstract Painting—Grey. 1950
 Oil on canvas, 30 x 40" (76.2 x 101.6 cm.)
 Collection The Metropolitan Museum of Art,
 New York, Gift of Henry Geldzahler, 1976



Mondrian
Composition in Diamond Shape. 1918-19
 Oil on canvas, 23 $\frac{1}{2}$ x 23 $\frac{1}{2}$ " (59.7 x 59.7 cm.)
 Collection Rijksmuseum Kröller-Müller,
 Otterlo, The Netherlands

stroke carried connotations of the "handwriting" of Abstract Expressionism for Reinhardt. Thus he thinned his paint radically, superimposing layer upon layer of color, until not a trace of hand or brush remained. Still, an incandescent glow emerges from the depths of the resulting color haze: "Not colored light," as Reinhardt wrote in 1966 to Sam Hunter, "but color that gives off light."¹⁰

It is doubtful that Reinhardt had an intimate knowledge of Mondrian's development. Yet, as we can see, his own progression shows visual and probably conceptual parallels to Mondrian's. Reinhardt's belief in "Style as recurrence" went back at least to the late 1940s when he gave a lecture in New York on "The Spiral Form in Modern Architecture."¹¹ In reference to "dialectical theories (Engels, Marx, Lenin)," he quoted (without a footnote): "The idea of development . . . that seemingly repeats the stages already passed, but repeats them otherwise, on a higher basis ('negation of negation') a development, so to speak, in spirals, not in a straight line. . . ."¹²

Reinhardt defined his own spiral development in the following terms:

Five stages of Reinhardt's Timeless Stylistic Art-Historical Cycle:

- a. *Late-classical-mannerist post-cubist geometric abstractions of the late thirties*
- b. *Rococo-semi-surrealist fragmentation and "all-over" baroque-geometric-expressionist patterns of the early forties*
- c. *Archaic color-brick-brushwork Impressionism and Black and white constructivist calligraphies of the late forties*
- d. *Early-classical hieratical red, blue, black monochrome square-cross-beam symmetries of the early fifties*
- e. *Classic black-square uniform five-foot timeless trisected evanescences of the early sixties*¹³

Whereas conventional art historians usually chart a linear stylistic progression from the archaic to the classic to the Rococo (or from the tentative to the resolved to the decadent style), Reinhardt chose to plot a circular course for himself, positioning his late (Rococo or decadent) style prior to the middle classical period.

This was neither wholly ironic nor arbitrary on the artist's part, nor is it relevant solely to his own concept of circular as opposed to linear time. Once again we must refer to Kubler's discussion of "form-classes" and certain distinctions between "early" and "late" solutions within a single class:

*Early solutions (promorphic) are technically simple . . . expressively clear. Late solutions (neomorphic) are . . . difficult, intricate . . . and animated. Early solutions are integral in relation to the problem they resolve. Late ones are partial in being addressed more to the details of function or expression than to the totality of the same problem. . . . But these determinations depend upon defining the pertinent form-class, for otherwise the visual properties of late solutions in one class may deceptively resemble those of early solutions in another class. Late and early are performative relative to a defined starting point.*¹⁴

Reinhardt was surely referring distantly and loosely to Kubler's classifications when he spoke of the relative "ages" or stylistic classifications in his own pictorial evolution: his earliest work (in a post-Cubist style) is indeed "late-Classical-mannerist" if compared to classic Cubism. In identifying his last paintings as "early classical," he was presumably anticipating a new generation of "classical" painters still to emerge.

10. Letter to Sam Hunter, Summer 1966. Rough draft communicated by Rose
11. Lecture at New York University, Institute of Fine Arts, after 1947. Communicated by Rose
12. *Ibid.*, p. 4
13. Notes, 1965. Published by Harris Rosenstein in "Black Pastures," *Art News*, vol. 65, November 1966, p. 34. Reprinted (with errors) in Rose, p. 10
14. Kubler, pp. 55–56



The artist with Iris Clert at the opening of his exhibition at Galerie Iris Clert, Paris, June 1963

IV.

A square (neutral, shapeless) canvas, five feet wide, five feet high, as high as a man, as wide as a man's outstretched arms (not large, not small, sizeless), trisected (no composition), one horizontal form negating one vertical form (formless, no top, no bottom, directionless), three (more or less) dark (lightless) non-contrasting (colorless) colors, brushwork brushed to remove brushwork, a matte, flat, free-hand painted surface (glossless, textureless, non-linear, no hard edge, no soft edge) which does not reflect its surroundings—a pure, abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested painting—an object that is self-conscious (no unconsciousness) ideal, transcendent, aware of nothing but Art (absolutely no anti-art).¹⁵

Reinhardt's description of his black or "ultimate" paintings measures the distance he traveled "beyond" Mondrian. Without engaging in a detailed analysis of this text (much of which has been touched upon before, or will be later), let us discuss briefly the statements about format and composition before approaching the issue of color. To begin with, the five-foot square is physically larger than any of Mondrian's formats. Although it is generally agreed that the *presence* of Mondrian's paintings extends far beyond the limits of the frame, technically they are still easel pictures. Reinhardt's chosen format was significant within his own or any other—Eastern or Western—historical context. In the 1950s in New York, a five-foot square painting was definitely an anomaly. It could not be identified as an easel-sized picture (in fact Reinhardt did not work on an easel, whereas Mondrian did), and it defied associations with landscape or with metaphysical experience as well. Presumably Reinhardt decided upon the five-foot square as the appropriate format for human perception, a field for vision to focus within. The viewer was never to lose his awareness that he was engaged in a process of *seeing*, not of looking through a window, living out an "action" or losing himself.

15. Rose, pp. 82–83. First published as "Auto-critique de Reinhardt," *Iris-Time*, June 10, 1963 (newsletter of Galerie Iris Clert, Paris, on occasion of Reinhardt's exhibition there)

Second, the square format poses compositional problems for the artist. Mondrian, when he did use a perfectly square canvas, often acknowledged this difficulty by turning it ninety degrees and orienting it as a lozenge. Unless he turned the square on the diagonal, he could not achieve the tensions within the painting and in relation to the edge as successfully as in his more common slightly off-square formats. But Reinhardt sought to eliminate all inner and outer tensions. To do so, he emphasized his equilateral square format by "getting rid of" asymmetry, rhythm and contrast. In so doing, he eliminated "composition" in the conventional hierarchical sense. The complete symmetry of Reinhardt's mature works (the late red and blue canvases as well as the black paintings), where the areas, although hazy, are defined and bonded evenly to the frame, negates any visual interplay or excitement and even precludes an analysis of the constituent parts. So that paradoxically the subdivisions of the surface create the unity of the field and of the perceptual experience.

Mondrian's understanding that "relationships" were the crucial focus of his art allowed him an infinity of possibilities. And as time passed and the artist's ideas evolved, his compositions grew more explicitly rhythmic and complex. One might say that Mondrian became caught up in time. His paintings reflect his own history of changing circumstances, displacements and developing ideas. And his late titles—in their reference to the music of Boogie Woogie—acknowledge the introduction of a temporal dimension. Reinhardt's late compositions, on the other hand, are simpler, more monolithic, more holistic. And although his classic paintings, like Mondrian's, are articulated along parallel and perpendicular (or horizontal and vertical) axes, they cannot be measured in musical or temporal terms. Any attempt to assimilate his vertical and horizontal bands to a reading of harmony and melody, or more generally of simultaneity and succession, synchronic and diachronic time, brings us to the same conclusion: that Reinhardt's axes, neutral and equal, cancel each other out. The effect of the equilateral cruciform, creating a trisected square, is far removed from the vital, dynamic equilibrium Mondrian sought. On the contrary, it expresses inertia, or a timeless, static balance.

Referring again to Kubler's discussion of "early" and "late" solutions within a single form class, we may classify Mondrian's late pictures as "late solutions": "difficult, intricate . . . and animated." In comparison, Reinhardt's late paintings emerge once again as "early solutions"; despite their difficult aspects, formally they are "simple [and] expressively clear." Reinhardt was aware that he had achieved the classic timelessness he sought in these works, and that the possibilities of variation were extremely limited—because variation means change and change implies development or temporal progression. Reinhardt understood that the only way to abolish time was through repetition of the same unique solution. And thus he painted the same painting from 1954 to 1967, the year of his death.

V.

"Someone once asked me about color and I used the occasion to mention the number of times and places in art where color was excluded—Chinese monochrome painting, analytic Cubism, Picasso's *Guernica*, etc. There is something wrong, irresponsible and mindless about color, something impossible to control. Control and rationality are part of any morality."¹⁶

Reinhardt's own references to color reflect his understanding of its function and possibilities. A born colorist, if he chose to eliminate red and blue from his final paintings (having discarded all other hues many years before), it was apparently because he found them too seductive and evocative of experiences he wanted to abolish from his art: contrast and tension, illusions of advancing and receding

16. Transcript of panel discussion at Philadelphia Museum School of Art, March 1960. Published in *It is*, no. 5, Spring 1960, pp. 34–38. This quote pp. 37–38

space; sensation, emotion, affectivity, expressivity; color symbolism and art-historical references of all kinds. Color, like drawing, was divisive and expressive and thus antithetical to his aims: formally, a unified field; theoretically, a rigorous art-as-art experience.

His notes on "color symbolism" include the following:

"red, fire, blood, hot riot, revolution, passion, energy, fear, jealousy,
deceit
scarlet

"blue—'color of villains, ghosts and fiends'
hope, heaven, sky

"black
heroism, patriotism
criminal death, doom, darkness"¹⁷

Other notes evoke a variety of popular and religious meanings of black in a broad range of cultures (morbidly, despair, negation, evil, etc.).¹⁸

Of course, Reinhardt did not believe in these symbolic references; yet he acknowledged their wide acceptance and was determined to avoid any possibility that such connotations might be read into his art. Perhaps this is the reason he kept his color ambiguous. In the early "red" pictures of about 1951, his reds are rarely true red, rather they are hot pinks, oranges, apricots, even golden hues. Still, within the context of the unified visual field, they announce themselves as "red." Even in the later red paintings, when Reinhardt did use something bordering on a frank bright red, he juxtaposed it so subtly to other tones of extremely close value, that the chromatic distinctions become blurred.

The blue paintings evolve similarly, from contrasting values assimilated with blue (a broad range of greens, blues, grays and purples) and an initially complex



17. Undated, unpublished notes. Communicated by Rose

18. See Rose, pp. 86–110

surface articulation, to ever-closer hues and a simple trisected square. The final works of the blue series anticipate the black paintings; first perceived as a uniform color surface, they slowly yield to the eye's insistence, revealing a subtly inflected chromatic pattern.

The red and blue paintings constituted Reinhardt's "early classic" period. This classification is of course relative to the "classic . . . timeless . . . evanescences" of the black paintings. Reinhardt's use of "evanescence" (as tending to fade or vanish) is a simplification. The images of the black paintings first move into focus, then out of focus. Initially we see nothing but a unified, formless field. Then gradually an area defines itself, then a trisection whose origin is somewhat mysterious since there is neither drawing nor color contrast to define its contours. Finally, as our eyes adjust to the twilight haze, we accommodate a pattern of barely visible nuances of color within the blacks—usually blues, reds and browns in the later paintings. Once deciphered, the chromatic differences blur and are swallowed back into the uniform field. Reinhardt enjoyed confusing the issue by describing these works as monochromatic, whereas they are monochrome only on the most superficial level. He also argued that black was a non-color, only to disprove it in his paintings. The color or non-color in these works is as contradictory and elusive to definition as that of the red and blue paintings. The pictorial context is in fact dark, but technically the pigment is not black. The surface is mat, refusing reflection, yet it produces a velvety iridescent radiance. So the eye questions where the color is held. Is it suspended above the surface, is it embedded in the pigment or is it a perceptual illusion?

Reinhardt's black paintings came closest to his ultimate objective: to "push painting beyond its thinkable, seeable, feelable limits."¹⁹ They are difficult to "see," even more difficult to "think about." Still the black paintings' enigmatic presence, which we can only "feel," urges us to push beyond the limits of formal inquiry in order to apprehend their full implications.

Reinhardt discouraged the evocation of a mystical dimension in his work, and he certainly did not share Rothko's and Newman's aspirations toward the "sublime." Yet he himself did not demur from describing Asian art (of which he had a broad and profound understanding) in both physical and metaphysical, formal and spiritual or conceptual terms. Thus, despite his protestations, he acknowledged that the forms of art do reflect or encompass spiritual dimensions of human experience. Writing about Chinese painting in 1954, he could as well have been discussing his own black paintings, to which, coincidentally, he would devote himself exclusively starting that very year:

*Classic Chinese paintings range from rich complexes of brush-strokes to formless washes and dissolved spaces. They can look organized and organic, atmospheric and airless, immanent and transcendent, ideal, unreal and most real. They are complete, self-contained, absolute, rational, perfect, serene, silent, monumental and universal. They are "of the mind," pure, free, true. Some are formless, lightless, spaceless, timeless, a "weightless nothingness" with no explanations, no meanings, nothing to point out or pin down, nothing to know or feel. The least is the most, more is less.*²⁰

19. *Ibid.*, p. 104

20. Ad Reinhardt, "Cycles through the Chinese Landscape," *Art News*, vol. 53, December 1954, p. 27

21. Unpublished notes. Communicated by Rose

Reinhardt did not borrow from Chinese art. But his own art was nourished by its philosophical premises. In unpublished notes on Chinese art, he wrote: "No quality of tangible, restricted space." "Voids as significant as forms; compartmented, additive, grid system." "Formless yet complete." "Color so fragile it looked as if it could be blown away; repeated same themes, conventions, flow of tradition."²¹

And although he was not particularly attracted to Zen art or philosophy, some characteristics of Zen art may also be evoked in relation to the black paintings: "LANSO—The second characteristic, 'simplicity,' means to be without gaudiness or not heavy and gross. . . . Simplicity is also preferred to complexity in the use of color. The simplest use of color is seen in *sumi* paintings; in the direct statement in one 'color.' By means of the one black ink, varied in thinness or depth, all colors are expressed. Often the simplicity of these black ink paintings is found to be much more profound and rich in expression than paintings in which complex and involved uses of color are employed."²² The fifth characteristic, YUGEN, includes "darkness," "a bright darkness, which is the darkness of Zen. A speck of dust holds a universe, and complete emptiness stores inexhaustible treasures."²³ Reinhardt wrote in notes on the notion of "Dark": "'Black,' medium of the mind," and further, "Luminous darkness, true light, evanescence."²⁴ And in other unpublished notes: "Tao ' . . . fills the whole frame yet you cannot keep track of it.' ' . . . It is dim and dark, showing no outward form.' "²⁵

These notes were probably made prior to his participation in a 1967 symposium on "Black" as concept and symbol. The symposium was organized by the magazine *Artscanada*, and the edited transcript was published in their October 1967 issue.²⁶ And surely it was Reinhardt who chose to reproduce an element of Japanese calligraphy next to the illustration of one of his own vertical (two superimposed trisected squares) black paintings. The caption read: "Element of Japanese calligraphy, emblematic of 'painting.' Anonymous."²⁷ This probably best expresses what Reinhardt wanted his black paintings to be: an anonymous emblem signifying the quintessence of painting.

So that Reinhardt, often attacked as a nihilist²⁸ and an iconoclast, far from wishing to subvert the tradition of painting, sought to confirm and defend its very tenets. For Reinhardt the black paintings represented "a logical development of personal art history and the historic traditions of Eastern and Western pure painting."²⁹ As early as 1958, he described his "pure-painting idea" as coming from "Impressionism," "Cubism," and "Post-plus-and-minus-Mondrianism."³⁰ In going "beyond" Mondrian and pushing form to the absolute limits of perception, "form and content being one," he aspired to rid painting once and for all of non-art content. Only the irreducible experience of art as its own subject matter remains. "It is just this and nothing else," he liked to say.³¹

A younger generation of American artists understood this, and it was of crucial significance to them. Upon Reinhardt's death, Frank Stella commented: "If you don't know what [Ad's paintings are] about you don't know what painting is about."³²

22. *It is*, no. 5, Spring 1960, p. 62

23. *Ibid.*, p. 63

24. Rose, p. 90

25. Unpublished notes. Communicated by Rose

26. *Artscanada*, no. 113, October 1967, pp. 2–19. See also Rose, pp. 86–88. The symposium took place on August 16, 1967

27. *Artscanada*, October 1967. The illustrations appear on p. 7; the caption on p. 19

28. Hilton Kramer, in *The Nation*, vol. 196, June 22, 1963, p. 534, wrote: "Reinhardt's paintings are the most genuinely nihilistic paintings I know."

29. Ad Reinhardt, "Three Statements," *Artforum*, vol. IV, March 1966, p. 35. Reprinted in Rose, p. 84

30. Ad Reinhardt, "A Contribution to a journal of some future art-historian," *It is*, no. 2, Autumn 1958, p. 76. Reprinted in Rose, p. 9

31. Unpublished notes. Communicated by Rose

32. "A Tribute to Ad Reinhardt," *Artscan*, no. 113, October 1967, p. 2. (Comments by critics, artists, friends upon the death of Reinhardt)



Photo by Regina Bogat

The artist and Robert Lax, the poet, 1959, New York



Photo by Regina Bogat

Colored pencil and ink on paper
mounted on board, 20 $\frac{1}{8}$ x 30 $\frac{1}{4}$ "
(51 x 77 cm.)

Private Collection

Provenance:

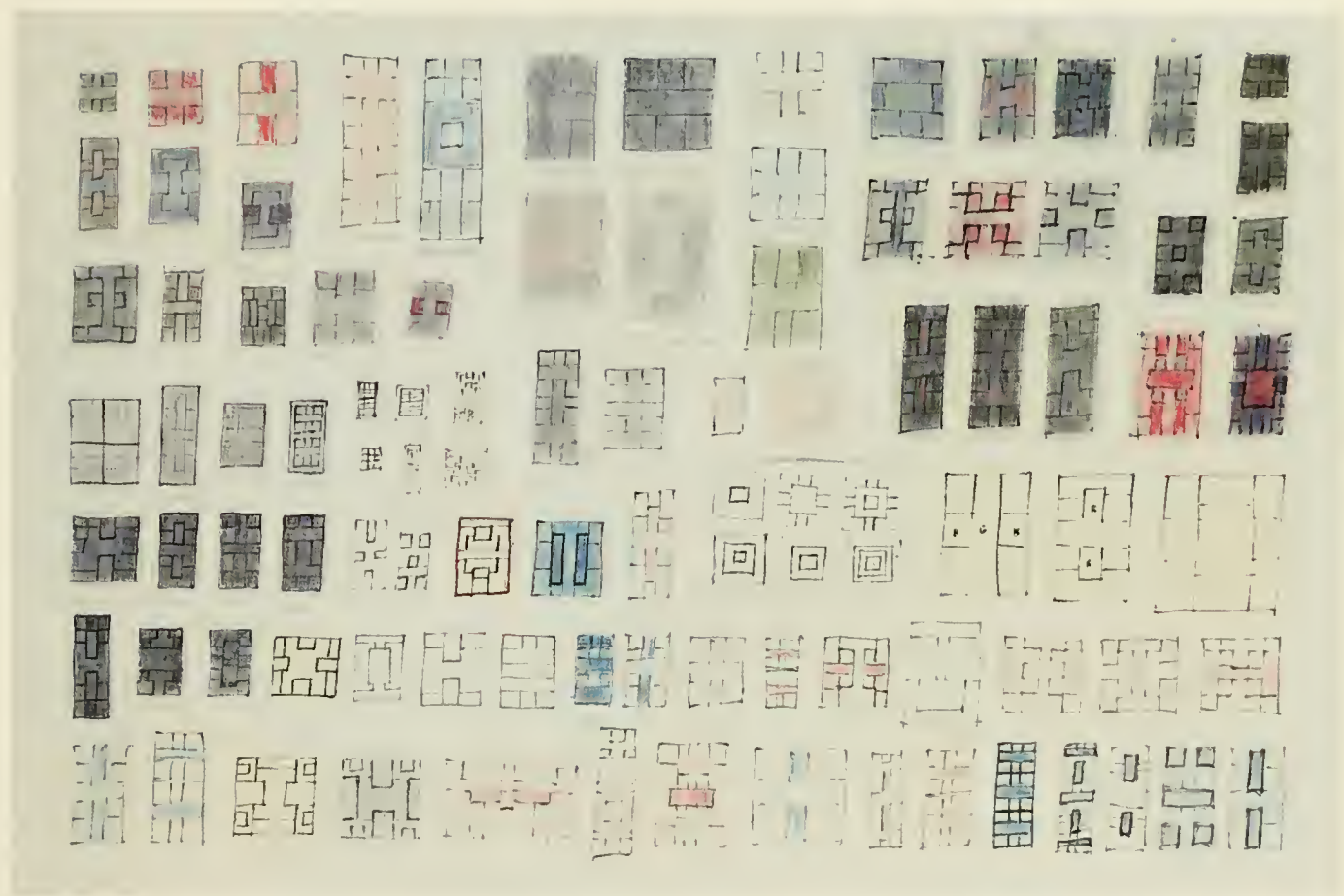
the artist

Estate of the artist

to present owner

Exhibition:

Städtische Kunsthalle Düsseldorf, *Ad Reinhardt*, Sept. 15–Oct. 15, 1972, pp. 2, no. 64, repr., 71 (*Untitled*). Traveled to: Stedelijk van Abbemuseum, Eindhoven, Dec. 15, 1972–Jan. 28, 1973; Kunsthaus Zürich, Feb.–Mar.; Centre National d'Art Contemporain, Grand Palais, Paris, May 22–July 2; Museum des 20. Jahrhunderts, Vienna, July–Aug.



Untitled. 1950

Oil on canvas, 60 x 18" (152.4 x 45.7 cm.)

Signed on reverse: *Ad Reinhardt*

Collection Mr. and Mrs. Gilbert H. Kinney, Washington, D.C.

Provenance:

the artist

Estate of the artist

Marlborough Gallery Inc., New York
to present owner, 1974

Exhibitions:

The Jewish Museum, New York, *Ad Reinhardt: Paintings*, Nov. 23, 1966–Jan. 15, 1967, no. 50, repr., p. 71

Städtische Kunsthalle Düsseldorf, 1972, p. 70, no. 33

Marlborough Gallery Inc., New York, *Ad Reinhardt: A Selection from 1937 to 1952*, Mar. 2–23, 1974, p. 11, no. 18



Oil on canvas, 60 $\frac{1}{8}$ x 39" (152.7 x 99 cm.)

Signed and inscribed on reverse: *Ad Reinhardt / Abstract Painting, 1950*

Collection The Museum of Modern Art, New York, Gift of Mrs. Ad Reinhardt, 1969

Provenance:
the artist
Estate of the artist
to present owner, 1969

Exhibitions:

The Jewish Museum, New York, 1966-67, pp. 22, no. 49, color repr., 71

Städtische Kunsthalle Düsseldorf, 1972, p. 71, no. 35

Marlborough Gallery Inc., New York, 1974, p. 12, no. 42

The Columbus Gallery of Fine Arts, Ohio, *Aspects of Postwar Painting in America*, Jan. 17-Feb. 29, 1976. Organized by The Solomon R. Guggenheim Museum, New York

Reference:

Brian O'Doherty, "Anti-Matter," *Art and Artists*, vol. 1, Jan. 1967, p. 43



Untitled. 1948

Oil on canvas, 60 x 40" (152.4 x 101.6 cm.)

Inscribed on reverse: "*Early Geometric 1950's close values*" / 60 x 40"

Lent by Marlborough Gallery Inc.,
New York

Provenance:
the artist
Estate of the artist
to present owner

Exhibition:
Marlborough Galerie AG, Zürich, *Ad Reinhardt*, Dec. 1974–Jan. 1975, pp. 12, no. 9, 13, color repr.





Oil on canvas, 60 x 40 $\frac{1}{8}$ " (152.4 x 102 cm.)

Collection The Museum of Modern Art,
New York, Gift of Mrs. Ad Reinhardt,
1969

Provenance:

the artist

Estate of the artist

to present owner, 1969

Exhibitions:

Philadelphia Museum of Art, *American Art since 1945*, Sept. 15–Oct. 24, 1972

Worcester Art Museum, Oct. 20–Nov. 30, 1975, *American Art Since 1945 from the Collection of The Museum of Modern Art, New York*, p. 24, repr. Traveled to: The Toledo Museum of Art, Jan. 10–Feb. 22, 1976; The Denver Art Museum, Mar. 22–May 2; Fine Arts Gallery of San Diego, May 31–July 11; Dallas Museum of Fine Arts, Aug. 19–Oct 3; Joslyn Art Museum, Omaha, Oct. 25–Dec. 5; Greenville County Museum, Greenville, South Carolina, Jan. 8–Feb. 20, 1977; Virginia Museum of Fine Arts, Richmond, Mar. 14–Apr. 17; Bronx Museum, New York, May 9–June 30. Organized by The Museum of Modern Art, New York

Oil on canvas, 80 x 42" (203.2 x 106.8 cm.)

Signed and dated on reverse: *Reinhardt*
1952

Collection Old National Bancorporation,
Spokane, Washington

Provenance:

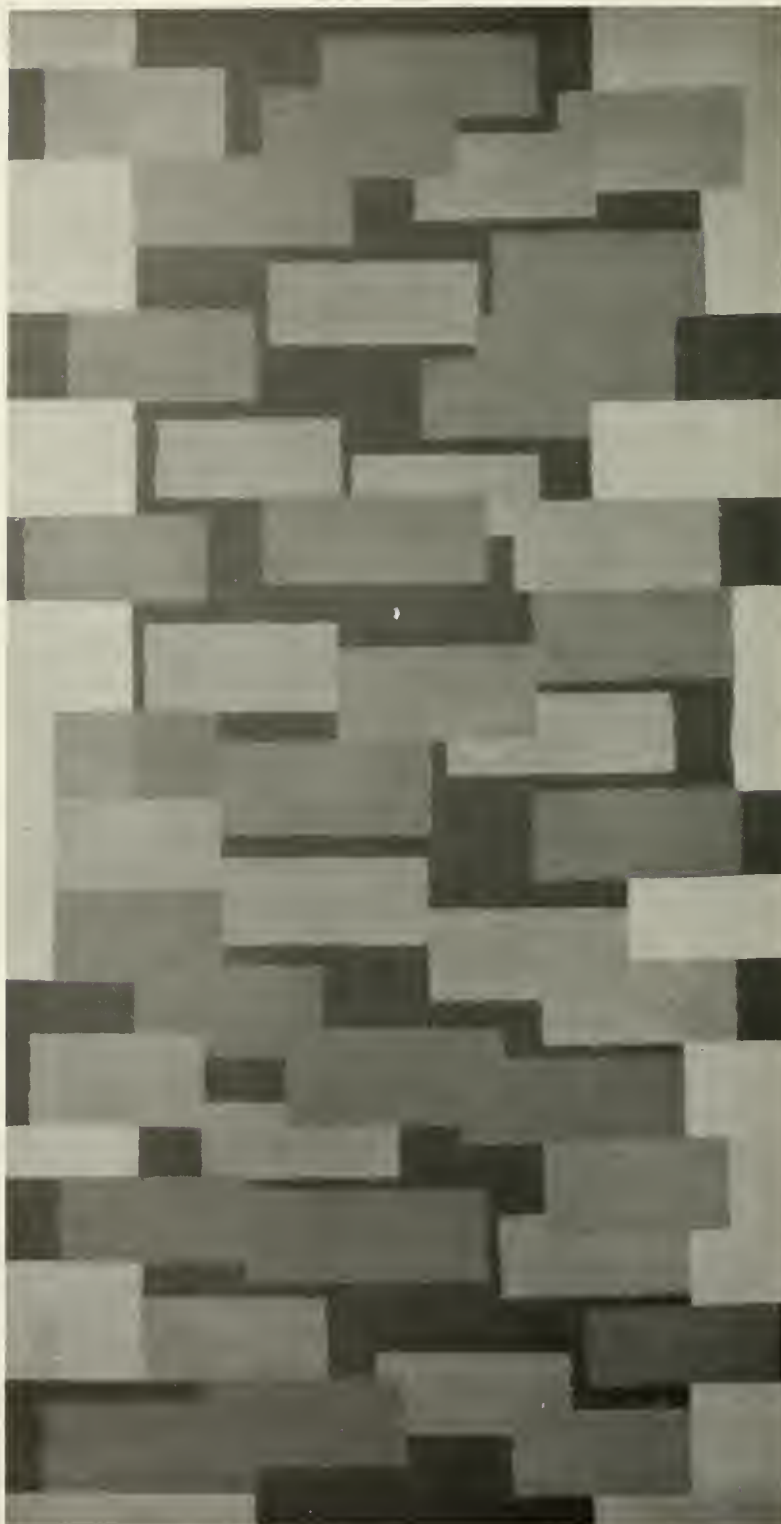
the artist

Betty Parsons Gallery, New York
to present owner

Exhibitions:

Randolph-Macon Women's College, Ash-
land, Virginia, *46th Annual*, Apr.–June 1957

Fine Arts Pavilion, Seattle World's Fair,
American Art Since 1950, Apr. 21–Oct. 21,
1962, p. 44, no. 55 (*Number 5*). Traveled to:
Institute of Contemporary Art, Boston, Nov.
21–Dec. 23. Organized by The Poses Insti-
tute of Fine Arts, Brandeis University,
Waltham, Massachusetts, and Institute of
Contemporary Art, Boston



Abstract Painting, 1951

Oil on canvas, 60 x 22" (152.4 x 55.9 cm.)

Signed and inscribed on reverse: *Ad Reinhardt / "Abstract Painting 1951"*

Collection Jesse Philips, Dayton, Ohio

Provenance:

the artist

Estate of the artist

Marlborough Gallery Inc., New York

to present owner, 1969

Exhibition:

Marlborough Gallery Inc., New York,

Spring 1969



Abstract Painting. 1952

Oil on canvas, 30 x 30" (76.2 x 76.2 cm.)

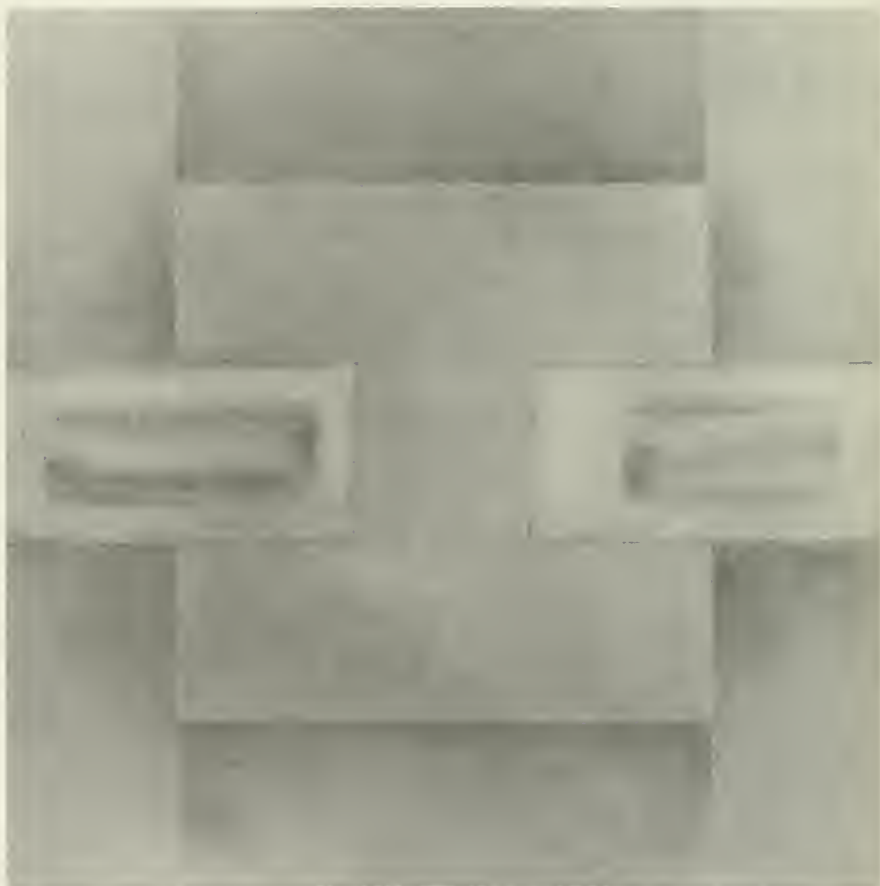
Collection Mr. and Mrs. Lee V. Eastman

Provenance:

the artist

Betty Parsons Gallery, New York

to present owner, ca. late 1950s



Red Painting. 1953

Oil on canvas, 41 x 33" (104.2 x 83.8 cm.)

Collection Mr. and Mrs. Charles H.
Carpenter, Jr.

Provenance:

the artist

Betty Parsons Gallery, New York
to present owner, ca. 1958

Exhibition:

Graham Gallery, New York, *paintings, red*,
1950–53, Mar. 2–27, 1965





Red Painting. 1952

Oil on canvas, 60 x 82" (152.4 x 208.4 cm.)

Signed and inscribed on reverse: *Ad Reinhardt/Red Painting 1952*

Collection Sydney and Frances Lewis

Provenance:

the artist

Betty Parsons Gallery, New York

Estate of the artist

Marlborough Gallery Inc., New York

to present owner

Exhibitions:

Betty Parsons Gallery, New York, *Ad Reinhardt*, Nov.–Dec. 1953

Whitney Museum of American Art, New York, *The New Decade: 35 Painters and Sculptors*, May 11–Aug. 7, 1955, p. 73, repr. (*Number 24*). Traveled to: San Francisco Museum of Art, Oct. 10–Nov. 6; Art Gallery, University of California at Los Angeles, Nov. 20, 1955–Jan. 7, 1956; Colorado Springs Fine Arts Center, Feb. 2–Mar. 20; City Museum of Saint Louis, Apr. 15–May 15

Graham Gallery, New York, 1965

The Museum of Modern Art, New York, *The Responsive Eye*, Feb. 23–Apr. 25, 1965, no. 90 (*Red Painting Number 15*). Traveled to: City Art Museum of Saint Louis, May 20–June 20; Seattle Art Museum, July 15–Aug. 23; Pasadena Art Museum, Sept. 25–Nov. 7; The Baltimore Museum of Art, Dec. 14, 1965–Jan. 23, 1966 (not shown in New York)

The Metropolitan Museum of Art, New York, *New York Painting and Sculpture*, Oct. 18, 1969–Feb. 1, 1970, no. 330, p. 102, color repr.

Städtische Kunsthalle Düsseldorf, 1972, no. 47, color repr., p. 70, no. 44 [sic]

Marlborough Gallery Inc., New York, 1974, p. 12, no. 54

References:

Fred McDarragh, *The Artist's World in Pictures*, New York, 1961, p. 173, repr.

Sam Hunter, *American Art of the 20th Century*, New York, 1972, p. 200, no. 366, repr.

Lucy Lippard, "Ad Reinhardt: One Work," *Art in America*, vol. 62, Nov.–Dec. 1974, p. 100, repr.

Harold Spencer, *The Image Maker*, New York, 1975, p. 660, no. 30, repr.

Red Painting. 1953

Oil on canvas, 30 x 30" (76.2 x 76.2 cm.)

Signed and inscribed on reverse: *Ad Reinhardt* / "*Red Painting, 1953*" / *30 in. x 30 in.*

Collection Frederick Weisman Company, Century City, California

Provenance:

the artist

Estate of the artist

The Pace Gallery, New York

to present owner



Red Abstract. 1952

Oil on canvas, 60 x 40" (152.4 x 101.6 cm.)

Collection Yale University Art Gallery,
New Haven, Gift of the Woodward
Foundation

Provenance:

the artist

Betty Parsons Gallery, New York

Graham Gallery, New York

to Woodward Foundation, Washington,
D.C., Mar. 1965

to present owner, 1977

Exhibitions:

Betty Parsons Gallery, New York, *Ad
Reinhardt: Twenty-five Years of Abstract
Painting*, Oct. 17–Nov. 5, 1960, color repr.
(*Red Painting*)

Arthur Tooth and Sons, London, *6 American
Abstract Painters*, Jan. 24–Feb. 18, 1961, no.
16, repr.

Graham Gallery, New York, 1965

Yale University Art Gallery, New Haven,
*Recent American Art from the Woodward
Foundation*, Oct. 13, 1977–Feb. 5, 1978

References:

Martin James, "Today's Artists: Reinhardt,"
Portfolio and Art News Annual, no. 3, 1960,
p. 56, color repr. (*Red Painting*)

Lucy Lippard, "New York Letter," *Art
International*, vol. IX, May 1965, p. 52, repr.

Clement Greenberg, "The Artist Speaks:
Part Six, America Takes the Lead," *Art in
America*, vol. 53, Aug.–Sept. 1965, p. 125,
color repr.

Lucy Lippard, "Ad Reinhardt: One Art," *Art
in America*, vol. 62, Sept.–Oct. 1974, p. 75,
color repr.



Red Painting. 1952

Oil on canvas, 78 x 144" (198.1 x 365.8 cm.)

Collection The Metropolitan Museum of Art, New York, Purchase, Arthur Hoppock Hearn Fund, 1968

Provenance:

the artist

Betty Parsons Gallery, New York

Estate of the artist

to present owner, 1968

Exhibitions:

The Museum of Modern Art, New York, 1965, p. 16, no. 89, repr. (*Red Painting Number 7*; shown only in New York)

The Metropolitan Museum of Art, New York, 1969–70, pp. 58, no. 331, 286, repr.

Albright-Knox Art Gallery, Buffalo, *Color and Field: 1890–1970*, Sept. 15–Nov. 1, 1970, p. 44, no. 39, repr. (*Red Painting No. 7*)

Traveled to: The Dayton Art Institute, Nov. 20, 1970–Jan. 10, 1971; The Cleveland Museum of Art, Feb. 4–Mar. 28

Städtische Kunsthalle Düsseldorf, 1972, no. 46, color repr., p. 71, no. 43 [sic]

The New York State Museum, Albany, *New York: The State of Art*, Oct. 8–Nov. 27, 1977, no. 548



Abstract Painting Blue. 1953

Oil on canvas, 30 x 30" (76.2 x 76.2 cm.)

Collection Mr. and Mrs. Charles H.
Carpenter, Jr.

Provenance:

the artist

Estate of the artist

to present owner, ca. 1968



Abstract Painting Blue. 1952

Oil on canvas, 50 x 20" (127 x 50.8 cm.)

Inscribed on stretcher: *Abstract Ptg*
Blue

Private Collection

Provenance:

the artist

Estate of the artist

to present owner

Exhibition:

The Jewish Museum, New York, 1966–67,
no. 68, repr., p. 71



Abstract Painting Blue. 1953

Oil on canvas, 56 x 22" (142.3 x 55.8 cm.)

Signed and inscribed on reverse: *Ad Reinhardt/732 Broadway NYC 3/ "Abstract Painting, Blue, 1953" /56 x 22 in./1953*

Estate of the artist

Provenance:
the artist
to present owner

Exhibition:

Stable Gallery, New York, *paintings, blue*,
1950-53, Mar. 9-Apr. 3, 1965



Abstract Blue. 1953

Oil on canvas, 50 x 25" (127 x 63.5 cm.)

Signed and inscribed on reverse: *Ad Reinhardt / "Abstract Blue, 1953" / oil on canvas, 50 x 25" / 732 Broadway, N.Y.C. 10003*

Abrams Family Collection

Provenance:

the artist

Stable Gallery, New York

to present owner, 1965

Exhibitions:

Stable Gallery, New York, 1965

Galleria Odyssea, New York, *Seven Decades 1895-1965: Cross Currents in Modern Art*, Apr. 26-May 21, 1966, p. 149, repr. (*Abstract #53*)

The Jewish Museum, New York, *The Harry N. Abrams Family Collection*, June 29-Sept. 5, 1966, no. 119



Abstract Triptych, Blue. 1953

Oil on canvas, with acrylic restoration
by the artist, 45 x 15" (114.3 x 38.1 cm.)

Signed and inscribed on reverse: *Ad
Reinhardt / Abstract Triptych, Blue,
1953 / restored with acrylic*

Collection The Dayton Art Institute,
Museum Purchase (65.65)

Provenance:
the artist
Stable Gallery, New York
to present owner, 1965

Exhibitions:

Stable Gallery, New York, 1965
Albright-Knox Art Gallery, Buffalo, 1970,
p. 44, no. 40, repr.

References:

Burt Wasserman, "Reinhardt: The Positive
Power of Negational Thinking," *Art Educa-
tion*, vol. 18, Dec. 1965, p. 35, fig. 4

Bulletin, The Dayton Art Institute, vol. 24,
no. 3, Jan. 1966, repr.

Thomas C. Colt, Jr., "How Dayton Built Its
Imaginable Museum," *Art News*, vol. 67,
Feb. 1969, p. 49, repr.

Fifty Treasures of The Dayton Art Institute,
1969, pp. 124, no. 48, 125, color repr.



Blue Painting. 1952

Oil on canvas, 36 x 24" (91.5 x 61 cm.)

Collection Lillian H. Florsheim

Provenance:

the artist

Betty Parsons Gallery, New York
to present owner



Abstract Painting Blue. 1952

Oil on canvas, 30 x 10" (76.2 x 25.3 cm.)

Signed and inscribed on reverse: *Ad Reinhardt* / "Abstract Painting, Blue, 1952" / 30 x 10" / 732 Broadway / N.Y.C., 10003

Lent by The Pace Gallery, New York

Provenance:

the artist

Estate of the artist

to present owner

Exhibition:

The Pace Gallery, New York, *Grids: Format and Image in 20th Century Art*, Dec. 16, 1978–Jan. 20, 1979 (not in cat.)



Blue Painting. 1950

Oil on canvas, 84 x 36" (213.4 x 91.5 cm.)

Collection Dr. William Greenspon,
New York

Provenance:
the artist
to present owner, 1959



Abstract Painting. 1950-51

Oil on canvas with acrylic surface,
78 x 24" (198.2 x 61 cm.)

Signed and inscribed on reverse: *Ad
Reinhardt / 732 Broadway NY3 /
"Abstract Painting, 1950-51" / 78 x 24 /
oil on canvas / ACRYLIC SURFACE*

Estate of the artist

Provenance:
the artist
to present owner

Exhibitions:

Städtische Kunsthalle Düsseldorf, 1972, no.
39, color repr., p. 70, no. 34 [sic]

Marlborough Gallery Inc., New York, 1974,
pp. 12, no. 51, 28, repr.



Oil on canvas, 108¼ x 40¼"
(275 x 102.3 cm.)

Signed and dated on stretcher:
"Ad Reinhardt, 1952"

Collection Albright-Knox Art Gallery,
Buffalo, New York, Gift of
Seymour Knox, 1958

Provenance:
the artist
Betty Parsons Gallery, New York
to Seymour Knox
to present owner, 1958

Exhibitions:

Albright Art Gallery, Buffalo, *Contemporary
Art-Acquisitions 1957-1958*, Dec. 8, 1958-
Jan. 18, 1959, no. 17, repr.

Yale University Art Gallery, New Haven,
*Painting and Sculpture from the Albright Art
Gallery*, Apr. 26-Sept. 24, 1961, no. 62

National Gallery of Art, Washington, D.C.,
*Paintings from the Albright-Knox Art Gal-
lery*, May 18-July 21, 1968

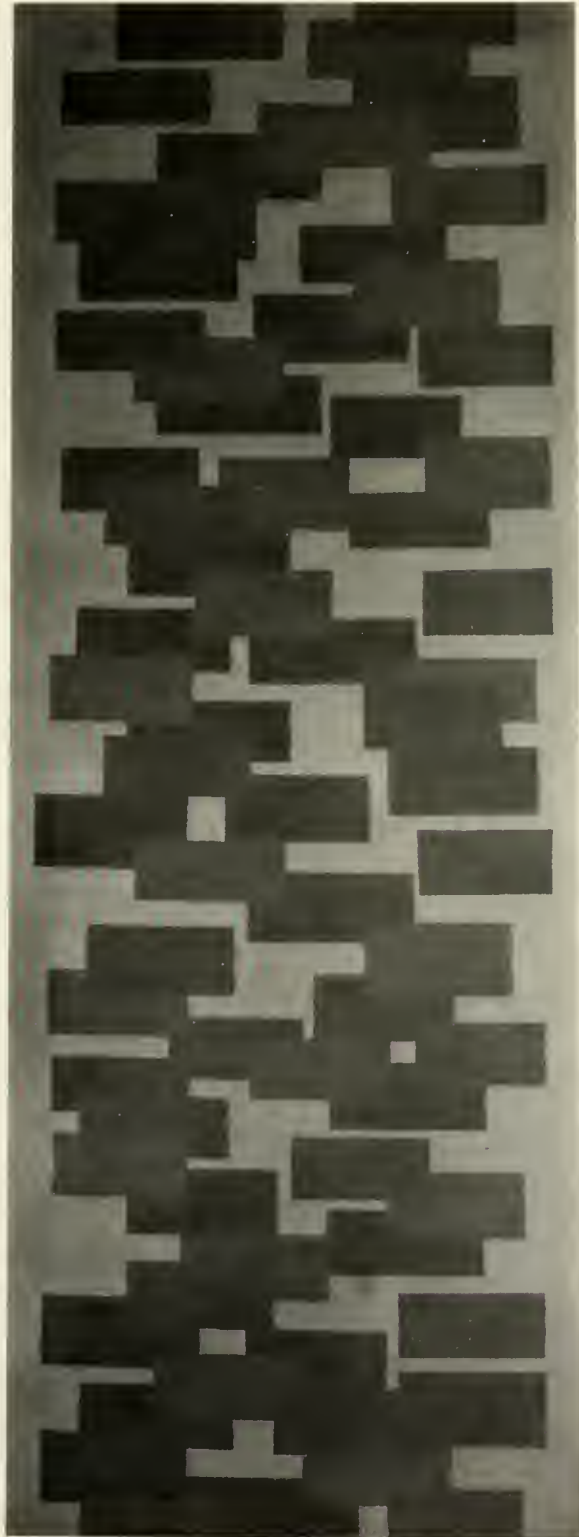
Museo Nacional de Bellas Artes, Buenos
Aires, *109 Works from the Albright-Knox Art
Gallery*, Oct. 23-Nov. 30, 1969, p. 95, no. 22

References:

Martin James, *Portfolio and Art News
Annual*, 1960, p. 53, color repr.

Burt Wasserman, *Art Education*, Dec. 1965,
p. 35, fig. 9

Irving Sandler, *The Triumph of American
Painting: A History of Abstract Expression-
ism*, New York, 1970, pp. xiv, no. 18-8, 230,
231, repr.



Abstract Painting No. 7A. 1953

Oil on canvas, 108 x 40" (274.4 x 101.6 cm.)

Collection Mr. and Mrs. Ben Heller

Provenance:

the artist

Betty Parsons Gallery, New York

to present owner, 1956

Exhibitions:

Betty Parsons Gallery, New York, 1953

Whitney Museum of American Art, New York, 1955, pp. 72, repr., 95 (shown only in New York)

The Art Institute of Chicago, *The Collection of Mr. and Mrs. Ben Heller*, Sept. 22–Oct. 22, 1961, repr. (*BLUES* No. 7A). Traveled to: The Baltimore Museum of Art, Dec. 3–31; Contemporary Arts Center, Cincinnati, Jan. 22–Feb. 25, 1962; The Cleveland Museum of Art, Mar. 23–Apr. 10; California Palace of the Legion of Honor, San Francisco, Apr. 30–June 3; Portland (Ore.), Art Museum, June 15–July 22; Los Angeles County Museum of Art, Sept. 5–Oct. 14. Organized by The Museum of Modern Art, New York
The Jewish Museum, New York, 1966–67, p. 71, no. 72

Reference:

Ad Reinhardt, "Ad Reinhardt paints a picture," *Art News*, vol. 64, Mar. 1965, p. 40, repr.



Black Painting. 1960-65

Oil on canvas, 60 x 60" (152.4 x 152.4 cm.)

Signed and inscribed on reverse: *Ad Reinhardt/732 Broadway/
N.Y.C. 10003*

Collection Gilman Paper Co.

Provenance:
the artist
Estate of the artist
The Pace Gallery, New York
to present owner, 1976

Exhibitions:

Galerie Iris Clert, Paris, *AD REINHARDT*
"*Les forces immobiles*," June 10–July 10,
1963

Institute of Contemporary Art, London,
Black Paintings, Nov. 1964

Betty Parsons Gallery, New York, *paintings,*
black, 1953–65, Mar. 2–27, 1965

Whitney Museum of American Art, New
York, *1965 Annual Exhibition of Contem-*
porary American Painting, Dec. 8, 1965–
Jan. 30, 1966, no. 112



Abstract Painting. 1958

Oil on canvas, 108 x 40"
(274.4 x 101.6 cm.)

Signed and inscribed on reverse: *Ad
Reinhardt / "Abstract Painting / oil on
canvas, 108 in x 40 in, 1958" / 732
Broadway / N.Y.C. 10003*

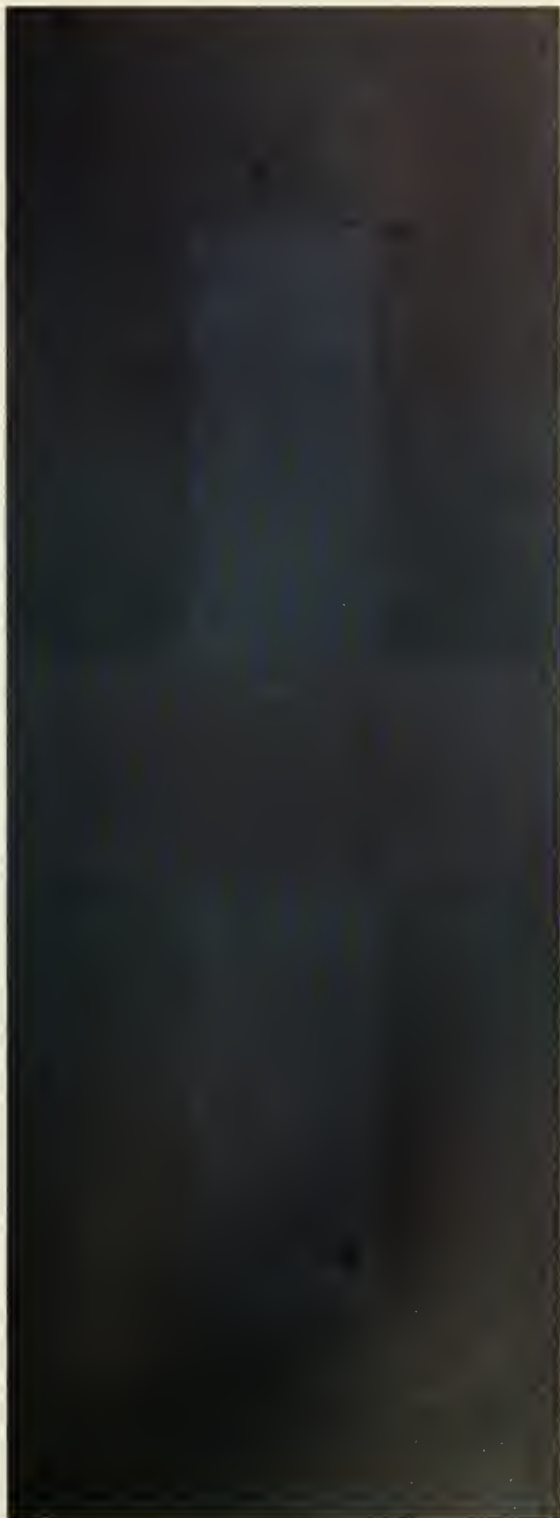
Lent by The Pace Gallery, New York

Provenance:

the artist

Estate of the artist

to present owner



Oil on canvas, 108 x 40"
(274.4 x 101.6 cm.)

Signed and inscribed on reverse: *Ad Reinhardt / 732 B'Way, N.Y.C. 3 / Title / "Abstract Painting 1956-60" / OIL ON CANVAS / 108 x 40*

Lent by The Pace Gallery, New York

Provenance:

the artist

Betty Parsons Gallery, New York

Estate of the artist

to present owner

Exhibitions:

Fine Arts Pavilion, Seattle World's Fair,
1962, p. 44, no. 56

Los Angeles County Museum of Art, *New York School: The First Generation, Paintings of the 1940s and 1950s*, July 16–Aug. 1, 1965, pp. 169, no. 99, 178, repr.



Oil on canvas, 108 x 40"
(274.4 x 101.6 cm.)

Signed and dated on reverse: *Ad
Reinhardt/1956-60*

Lent by Marlborough Gallery Inc.,
New York

Provenance:
the artist
Estate of the artist
to present owner

Exhibitions:

Virginia Museum of Fine Arts, Richmond,
American Painting 1962, Mar. 9–Apr. 15,
1962

The Metropolitan Museum of Art, New
York, 1969–70, pp. 58, no. 332, 287, repr.

Marlborough Gallery Inc., New York, *Ad
Reinhardt: Black Paintings 1951–1967*,
March 1970, p. 25, no. 4



Abstract Painting No. 18. 1956

Oil on canvas, 80 x 31 $\frac{5}{8}$ "
(203.2 x 80.3 cm.)

Signed and inscribed on reverse: *Ad Reinhardt / "Abstract Painting, 1956" / oil on canvas / 80 x 32 in.*

Collection Richard Brown Baker,
New York

Provenance:
the artist
Betty Parsons Gallery, New York
to present owner, Nov. 1956

Exhibitions:

Betty Parsons Gallery, New York, *Ad Reinhardt*, Nov. 5–24, 1956

Museum of Art, Rhode Island School of Design, Providence, *Paintings Since 1945: A Collection in the Making*, Lent by Richard Brown Baker, Mar. 18–Apr. 19, 1959, no. 38

Walker Art Center, Minneapolis, *Eighty Works from the Richard Brown Baker Collection*, Mar. 12–Apr. 16, 1961, no. 57

Yale University Art Gallery, New Haven, *Two Modern Collectors: Richard Brown Baker and Susan Morse Hilles*, May 23–Sept. 1, 1963, p. 50, no. 48, repr.

The Jewish Museum, New York, 1966–67, p. 71, no. 93

Wadsworth Atheneum, Hartford, *Black, White, and Grey*, Jan. 9–Feb. 9, 1969, p. 4

San Francisco Museum of Art, *A Selection of American and European Paintings from the Richard Brown Baker Collection*, Sept. 14–Nov. 11, 1973, no. 60. Traveled to: Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Dec. 7, 1973–Jan. 27, 1974



Black Painting, 1952-54

Oil on canvas, 54 x 54"
(137.2 x 137.2 cm.)

Signed and inscribed on reverse:
"Painting / 1952-1954" / Ad Reinhardt /
732 Broadway N.Y.C. 3

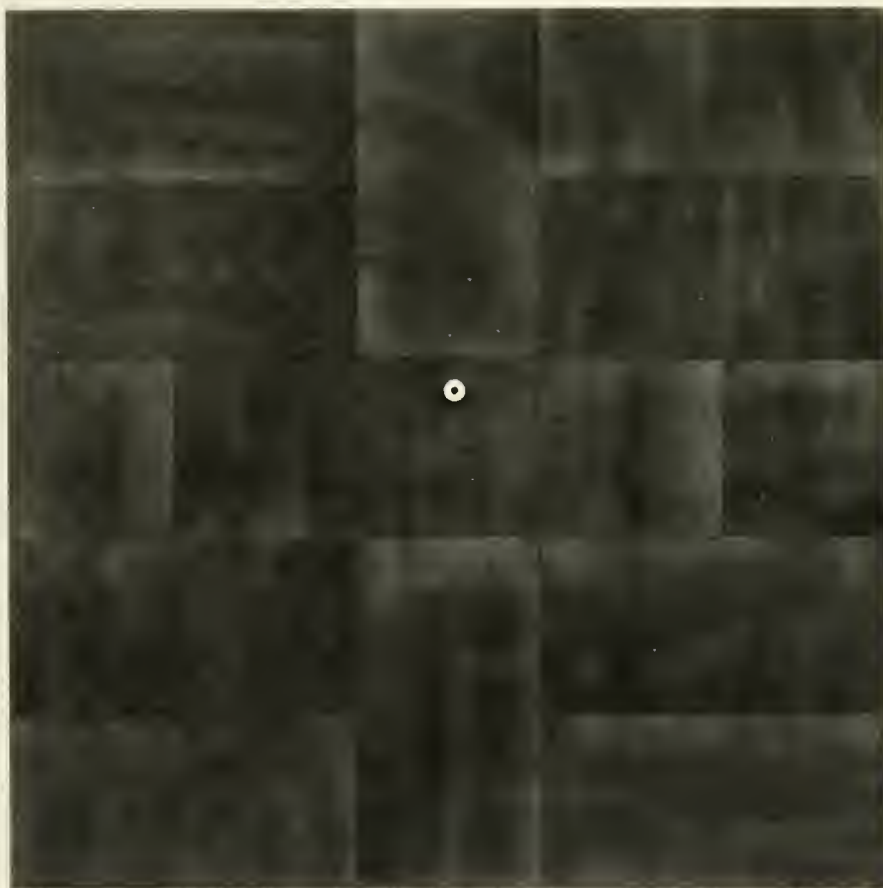
Private Collection

Provenance:
the artist
Estate of the artist
to present owner

Exhibitions:

Dwan Gallery, Los Angeles, *Ad Reinhardt:*
Recent Square Paintings 1960-1963,
Nov. 1963

The Jewish Museum, New York, 1966-67,
no. 82



Oil on canvas, 72 x 48"
(182.9 x 121.9 cm.)

Signed and dated on reverse: *Ad
Reinhardt/1954*

Lent by Marlborough Gallery Inc.,
New York

Provenance:
the artist
Estate of the artist
to present owner



Ultimate Painting No. 19. 1953–60

Oil on canvas, 43 x 43"
(109.3 x 109.3 cm.)

Signed and inscribed on reverse: *Ad Reinhardt / "Ultimate Painting, no. 19, 1953–1960" / 43 x 43 / oil on canvas*

Collection Betty Parsons

Provenance:
the artist
to present owner

Exhibition:

Tate Gallery, London, *The Art of the Real: An Aspect of American Painting and Sculpture 1948–1968*, Apr. 24–June 1, 1969, pp. 15, repr., 54, no. 39. Organized by The International Council of The Museum of Modern Art, New York





Abstract Painting. 1963

Oil on canvas, 60 x 60"
(152.4 x 152.4 cm.)

Signed and inscribed on reverse: *Ad Reinhardt, #33, / "Abstract Painting, 60 x 60", 1963" / oil on canvas*

Collection Milly and Arnold Glimcher

Provenance:
the artist
to present owner

Exhibition:

The Pace Gallery, New York, *Selected American Painters of the Fifties*, Feb. 9–Mar. 12, 1974

Abstract Painting. 1963

Oil on canvas, 60 x 60"
(152.4 x 152.4 cm.)

Signed and inscribed on reverse:

*Title "Abstract Painting 60 x 60" /
"Abstract Painting, 60 x 60 / 1963" /
60 x 60 oil on canvas / Ad Reinhardt /
732 Broadway / NYC 3*

Collection Milwaukee Art Center, Gift
of Friends of Art

Provenance:

the artist

Betty Parsons Gallery, New York
to present owner, 1967

Exhibitions:

The Museum of Modern Art, New York,
Americans 1963, May 20–Aug. 18, 1963
p. 111 (*Abstract Painting No. 6*)

The Jewish Museum, New York, 1966–67,
no. 122, repr., p. 72

Milwaukee Art Center, *Color Renaissance:
Painting and Sculpture of the Sixties*,
July 14–Aug. 25, 1974, repr. in exhibition
folder





Selected One-Man Exhibitions

Betty Parsons Gallery, New York, *Ad Reinhardt: Twenty-five Years of Abstract Painting*, Oct. 17–Nov. 5, 1960. Catalogue with reprints of earlier texts by the artist

Galerie Iris Clert, Paris, *AD REINHARDT "Les forces immobiles,"* June 10–July 10, 1963. Newsletter with text by the artist

Dwan Gallery, Los Angeles, *Ad Reinhardt: Recent Square Paintings 1960–1963*, Nov. 1963

Graham Gallery, New York, *paintings, red, 1950–53*, Mar. 2–27, 1965

Betty Parsons Gallery, New York, *paintings, black, 1953–65*, Mar. 2–27, 1965

Stable Gallery, New York, *paintings, blue, 1950–53*, Mar. 9–Apr. 3, 1965

The Jewish Museum, New York, *Ad Reinhardt: Paintings*, Nov. 23, 1966–Jan. 17, 1967. Catalogue with texts by Lucy Lippard and the artist

Marlborough Gallery Inc., New York, *Ad Reinhardt: Black Paintings 1951–1967*, Mar. 1970. Catalogue with texts by Harvard H. Arnason and Barbara Rose

Städtische Kunsthalle Düsseldorf, *Ad Reinhardt*, Sept. 15–Oct. 15, 1972.

Traveled to: Stedelijk van Abbemuseum, Eindhoven, Dec. 15, 1972–Jan. 28, 1973; Kunsthau Zürich, Feb.–Mar.; Centre National d'Art Contemporain, Grand Palais, Paris, May 22–July 2; Museum des 20. Jahrhunderts, Vienna, July–Aug. Catalogue with texts by Dale McConathy and the artist

Marlborough Gallery Inc., New York, *Ad Reinhardt: A Selection from 1937 to 1952*, Mar. 2–23, 1974. Catalogue with text by Dale McConathy

Marlborough Galerie AG, Zürich, *Ad Reinhardt*, Dec. 1974–Jan. 1975. Catalogue with text by Dale McConathy

Selected Bibliography

"ALL-OVER PAINTING," *It is*, no. 2, Autumn 1958, pp. 72–78. Transcript of panel discussion, participants: Martin James, Elaine de Kooning, Ad Reinhardt

Sidney Tillim, "What Happened to Geometry," *Arts*, vol. 33, June 1959, pp. 38–44

"the Philadelphia Panel," *It is*, no. 5, Spring 1960, pp. 34–38. Transcript of panel discussion, participants: Philip Guston, Robert Motherwell, Ad Reinhardt, Harold Rosenberg, Jack Tworok

Hoseki Shin'ichi Hisamatsu, "Seven Characteristics of Zen Art," *It is*, no. 5, Spring 1960, pp. 62–64

Martin James, "Today's Artists: Reinhardt," *Portfolio and Art News Annual*, no. 3, 1960, pp. 48–63, 140–146

Hilton Kramer, "Art," *The Nation*, vol. 196, June 22, 1963, pp. 533–534

Michael Fried, "New York Letter," *Art International*, vol. VIII, Apr. 25, 1964, pp. 58–59

David Sylvester, "Blackish," *New Statesman*, vol. 79, June 12, 1964, p. 924

Priscilla Colt, "Notes on Ad Reinhardt," *Art International*, vol. VIII, Oct. 20, 1964, pp. 32–34

Lucy Lippard, "New York Letter," *Art International*, vol. IX, May 4, 1965, pp. 52–53

Hilton Kramer, "Ad Reinhardt's Black Humor," *The New York Times*, vol. CXVI, Nov. 27, 1966

Annette Michelsen, "AD REINHARDT or the Artist as Artist," *Harper's Bazaar*, no. 3060, Nov. 1966, pp. 176, 223

Harris Rosenstein, "Black Pastures," *Art News*, vol. 65, Nov. 1966, pp. 33–34, 72–73

Irving Sandler, "REINHARDT: The Purist Blacklash," *Artforum*, vol. V, Dec. 1966, pp. 40–47

Dore Ashton, "New York Commentary," *Studio International*, vol. 173, Feb. 1967, pp. 98–100

Hilton Kramer, "Ad Reinhardt's Quest," *The New York Times*, vol. CXVI, Sept. 10, 1967, pp. 41–42

Lucy Lippard, "Ad Reinhardt: 1913–1967," *Art International*, vol. XI, Oct. 20, 1967, p. 19

"Black," *Artscanada*, no. 113, Oct. 1967, pp. 2–19. Transcript of panel discussion, participants: Stu Broomer, Harvey Cowan, Ad Reinhardt, Arnold Rockman, Michael Snow, Cecil Taylor, Aldo Tambellini

Phyllisann Kallick, "An Interview with Ad Reinhardt," *Studio International*, vol. 174, Dec. 1967, pp. 269–273

Ad Reinhardt, "Ad Reinhardt on his art," *Studio International*, vol. 174, Dec. 1967, pp. 265–269

Lucy Lippard, "Ad Reinhardt: One Work," *Art in America*, vol. 62, Nov.–Dec. 1974, pp. 95–101

Dale McConathy, "Keeping Time: some notes on Reinhardt, Smithson and Simonds," *Artscanada*, nos. 198/199, June 1975, pp. 52–57

Barbara Rose, ed., *Art-as-Art: The Selected Writings of Ad Reinhardt*, New York, 1975

Richard Whelan, "Review of Books: Art-as-Art: *The Selected Writings of Ad Reinhardt*," *Art in America*, vol. 64, Mar.–Apr. 1976, pp. 33–34

Photographic Credits

Works in the Exhibition

Color

David Allison, New York: cat. no. 29

Courtesy The Dayton Art Institute:
cat. no. 18

eeva-inkeri: cat. no. 33

Courtesy Lillian H. Florsheim: cat. no. 19

John Art Studio: cat. no. 21

Courtesy Marlborough Gallery Inc., New
York: cat. no. 4

Robert E. Mates and Mary Donlon: cat.
nos. 15, 22, 26, 27

Al Mozell: cat. no. 1

Courtesy The Museum of Modern Art,
New York: cat. no. 5

Rollyn Puterbaugh: cat. no. 7

Joseph Szaszai: cat. no. 12

F. J. Thomas Photography, Los Angeles:
cat. no. 11

Wyehouse Inc., New York: cat. nos. 9,
14, 24

Black and white

Courtesy Albright-Knox Art Gallery,
Buffalo, New York: cat. no. 23

Courtesy Sidney Kohl, Milwaukee: cat.
no. 10

Courtesy Marlborough Gallery Inc.,
New York: cat. nos. 28, 31

Robert E. Mates and Mary Donlon:
cat. nos. 16, 30

Courtesy The Metropolitan Museum of
Art, New York: cat. no. 13

Meyer, Washington, D.C.: cat. no. 2

Courtesy Milwaukee Art Center: cat.
no. 34

Otto E. Nelson: cat. no. 32

Courtesy The Pace Gallery, New York:
cat. no. 20

Eric Pollitzer: cat. no. 3

J. Craig Swest: cat. no. 6

Wyehouse Inc., New York: cat. nos.
8, 17, 25

Illustrations in the Text

Actualités Eclair Continental, Paris,
courtesy Rita Reinhardt: p. 22

Regina Bogat: pp. 10, 27

Geoffrey Clements: p. 14 right

Bevan Davies: p. 12 right

Courtesy Haags Gemeentemuseum, The
Hague: pp. 14 left, 15 left, 20 left

Courtesy Marlborough Gallery Inc.,
New York: p. 19 right

Robert E. Mates and Mary Donlon: pp.
12 left, 16 left, 17 left, 19 top left

Robert E. Mates and Paul Katz:
p. 20 bottom

Courtesy The Metropolitan Museum of
Art, New York: p. 20 right

Courtesy The Museum of Modern Art,
New York: p. 16 right

Courtesy Rita Reinhardt: pp. 8, 24, 70

Courtesy Rijksmuseum Kröller-Müller,
Otterlo, The Netherlands: p. 19 bottom left

Walter Rosenblum, courtesy Rita
Reinhardt: p. 6

John F. Waggaman, courtesy Rita
Reinhardt: frontispiece

Courtesy Whitney Museum of American
Art, New York: pp. 14 right, 15 right

Wyehouse Inc., New York: p. 17 right

Exhibition 80/1

4,000 copies of this catalogue, designed by
Malcolm Gear Designers, typeset by Dumar
Typesetting, have been printed by Eastern
Press, Inc. in January 1980 for the Trustees
of The Solomon R. Guggenheim Foundation
on the occasion of the exhibition *Ad
Reinhardt and Color*.

